

CANADIAN MOVING PICTURE DIGEST

Vol. 19, No. 3.

TORONTO 2, CANADA

May 21st, 1927

THE
AD
THAT
THE

CAPITOL, (N.Y.)

USED!



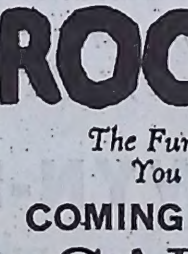
1921
THE KID



1922
GRANDMA'S BOY

1924
THE NAVIGATOR

1925
CHARLEY'S AUNT



1927
Metro-Goldwyn-Mayer's
ROOKIES
The Funniest Picture
You Ever Saw
COMING SATURDAY
CAPITOL
Broadway and 51st Street
Special Presentation by Major Edward Bowes

ON
ITS
WAY
TO
FAME
AND
FORTUNE!



"Good Old Lion"

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO 2

In Your Hat

Paste this:

YOUR business can't wait 'till September
YOUR theatre needs good shows
RIGHT now
YOUR public doesn't know about fiscal years
THEY want to see good pictures
WHEN they get the urge to go

So take note of these facts:

1. METRO-GOLDWYN-MAYER

product is clicking at the box-office today, right now—in May.

Have you seen "Rookies"

"Captain Salvation"

"Slide, Kelly, Slide"

Ramon Novarro in "Lovers"

Lon Chaney in "Mr. Wu"

Lon Chaney in "The Unknown"

2. METRO-GOLDWYN-MAYER

Studio is geared for consistency—what with such stars as Lon Chaney, Norma Shearer, William Haines, Ramon Novarro, Marion Davies, John Gilbert, Greta Garbo, Jackie Coogan, Tim McCoy—and oodles of others.

3. METRO-GOLDWYN-MAYER

has been working ahead and has prepared

**THE GREATEST PRODUCT IN THE
HISTORY OF OUR INDUSTRY**

M-G-M NOW—AND IN 1927-1928!

Ray Presents

A PROPOS of the question of the survival of the smaller-house exhibitor it is interesting to cite a case of one smaller-house exhibitor who was considered a real "red" in Canada; and what developed during his progress of remaining in business.

I am referring to Sam Bloom. He is familiar to exhibitors in Canada; and to those who assembled at the various M. P. T. O. A. Conventions. Sam always had plenty to say; and a sufficient amount of "pep" back of the saying which made what he said loud enough to be heard.

SAM was the kind of exhibitor who always "bearded the lion in his den," when Sammy let out a roar the lion said "It is a pity he isn't a lion instead of Sam, he can make more noise than I can."

When Sam grew indignant about exhibitors' wrongs, or the workings of Combines, Sammy had to be told to control himself, he sawed the air and chewed up scenery like a Ham actor.

I TELL YOU Sam was sincere, no one could get so red in the face without being emotionally affected.

There came a day when Sam with his three, or four independent houses saw business dwindling away. The Independent exhibitors in his zone kept him restricted in his desire to exercise his showmanship; for Sam was the kind of a Showman who could think up more ways to get the people in his house, than the other exhibitors could keep track of.

When Sam advertised a beauty show; and gave away ladies' stockings (empty) Sam saw no reason for anyone to get excited. Sam's idea was "get 'em in dead or alive, get 'em in."

The Chain Houses too, limited his powers of expansion, so being between the "devil and the deep blue sea" as it were, Sam took a head line dive into N. L. Nathan's sea; and what he can't see yet, is why N. L., who was yachting about in these waters, did not hit him over the head with a spare oar or a propeller, instead of throwing him a life-line.

YOU have to hear Sammy's roar of appreciation for his salvation to appreciate how Sam can roar out this quality.

He gets as red in the face now talking about how wonderful everybody is to him; as he did, only last year, talking about what he would like to do to everybody.

Sam organized the B. & F. Circuit. This is a chain of second and third run houses in Toronto.

IN this chain there is the Christie, York, La Plaza, Classic, Danforth, Beaver, Mavety, Teck; and to be added two new theatres which are near completion, and which will open in August, The Grover, at the corner of Danforth and Dawes Road, seating 900, theatre and office building; and the Gerrard, seating 900, theatre and one store.

Both new theatres are standard in construction having stages for the presentation of prologues, etc. Double bills prevail in most of the houses. The top price being 40c. The lowest price of admission is 27c. At the Beaver, which charges 32c admission, single bills only are presented.

SAMMY, when interviewed as to his present independence from an economic as well as a moral aspect replied, "I never was so happy in my life, The "big fellows" do the worrying for us, I get the product, I get the finance; and my mind is free to create business; incidentally I draw my salary weekly."

"Since my affiliation with N. L. Nathanson I have been able to increase the price of admission to my theatres; business has increased, and my capacity for delivering the goods has increased also. I am for such affiliation 100 per cent."

Mr. Sam Fine, Mr. Bloom's partner in Independence and affiliation nodded his head approvingly to all his partner said—Selah!

JOE BRANDT, in a recent issue of The Digest, emphasized the fact that this is "no age for skeptics." The humans who say, "It isn't so" and "It can't be done," are like Lot's wife, pillars of salt, but not the Salt of the Earth.

Mr. Brandt brings to mind that some there were in our Industry who said, when Columbia began to release pictures that they "couldn't get away with it."

Time has substantiated the faith which the Columbia executives had in their product. They saw the possibilities of the open market for good product; and the result has been the establishment of the Columbia Trade-mark until in 1927-28, Columbia presents, states President Brandt, "The cream of next year's offerings."

Mr. Brandt is talking about "The Perfect Thirty." The executives of Columbia who have fought their way to recognition and acceptance are Joe Brandt, President; Harry Cohn, Vice-President; Jack Cohn, Treasurer; Louis Rosenfeld is General Manager of Columbia for Canada.

SHORT TALKS

ON

SHORT FEATURES

Team Work

"It's the everlastin' team work of every bloomin' soul" that wins out in any keen competition. It's just as necessary in our business as elsewhere.

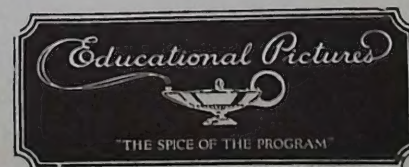
You get team work when you contract for *Educational Pictures*—co-operation for your benefit right from the first writing of a script, through all production efforts, physical distribution service, business building accessories, and national advertising and exploitation—team work right up to your box office. And here's where you come in, as the most important member of the team.

After all, nobody else can make the final score; no one but you can roll those extra dollars into the till. But by joining in the team work you can, and you will. Consider the team work back of you before contracting for short subjects; and then get in the game by exploiting them properly yourself for added profits.

Educational's programme for next season will soon be ready to announce—the program for *Educational's* biggest year. And supporting it will be the same kind of service and co-operation that have helped *Educational* to build steadily and surely for seven years.

E. W. Nathanson
President

EDUCATIONAL
FILM EXCHANGES, Inc.





Molly O'Day, petite First National player, who plays opposite Richard Barthelmess in "The Patent Leather Kid."



Edward Burns, a Metro-Goldwyn-Mayer player.



Renee Adoree, will next be seen in "On Earth" for Metro-Goldwyn-Mayer.



"Rin Tin Tin," Warner Bros. dog star, was late for work the other morning, so Director Herman Raymaker presented him with a wrist watch and warned him that bankers' hours don't go in a studio.



Scene showing Montreal.





William Boyd, of "Volga Boatman" fame, is starring in "The British Clipper," a P.D.C. feature.



Various military units entering the Palace Theatre, for the opening of the British production "Mons."



Ethel Clayton and her director, Richard Wallace, at work in a Pathe Comedy produced by Hal Roach. The exquisite gown worn by Miss Clayton is a creation of Will Lambert, Roach's designer.



Kathryn Perry, appearing in Fox productions.

George Cooper's next for Metro - Goldwyn - Mayer will be "The Mysterious Island."



Maria Corda, will portray the screen role of "Helen" in "The Private Life of Helen of Troy," for First National.

TORONTO THEATRES

REGENT — "The Flag Lieutenant," with an All Star Cast — British-Paramount. Class B. This picture is particularly well-directed, well-acted and well photographed for a British production. Technically it appears superior to a great many British pictures we have. Its war interest is centralized around the British Navy; and the scene of action a British possession in the heart of a hostile Turkish Settlement. This is a war picture with a love interest, in fact two love interests for "Dicky" Lascelles, hero, and his pal both love fair ladies, who watch their Marine laddies sail away on a British Destroyer to help out a Highland unit who are having a big fight holding the British Fort against Turkish insurrection. There's a good story; and the Marine scenes are great. They toast the king at the beginning and the end of the picture and its all great propaganda for the British Navy, but it lacks the entertainment value of "Mons." However, if the Navy co-operates to the extent of allowing the schools to get out early enough to attend or a half holiday is arranged to make these British Navy enthusiasts enthuse their elders, "The Flag Lieutenant" should get some business. It was produced by "The Astra" under the approval of "The British Admiralty." I wish England would send us some good films that are good enough to sell as pure entertainment; and where it is not necessary to have either the Army or Navy to put them over. God speed the day!

TIVOLI — "Knockout Reilly, with Richard Dix — Paramount. Class B plus. Here is a sportsman's picture that is a "knockout" for entertainment. The added love value makes it box-office for the general picture patronage. Richard Dix is certainly establishing a position as a virile actor. He does a fight in this picture that is about as near the real thing as many of the bouts staged in the real ring. The hero is "framed" by a fight-manager, who does a bit of double-crossing so successfully that "Reilly" serves a jail sentence for an assault with a weapon, intent to kill. "Reilly" gets a letter from his mother telling him she has a swell job at a hotel; and here is where everybody weeps even the cauliflowered audience. The "swell" job is scrubbing floors, so Reilly picks up little mother in his arms and takes her home with

his best girl. Malcolm St. Clair, the director, extracted every tear he could out of this tear-duct. It was well-filled. Another showmanship bit of direction was in the handling of the bout between "Reilly" and the champion. It abounded in thrills, suspense and dramatic values, until our hero knocked the champion out who had been his enemy. Mary Brian portrayed the "best girl" like a true-blue sweetheart, Lucia Backus Segar gave a most interesting and natural interpretation of the mother. Jack Renault, the beaten champion, fights like "hell," meaning that his punch has plenty of weight behind it professional weight and incidentally he again proves that pugilists appear to be screen-histrionically inclined. The story by the well-known author, Albert Payson Terhune, was adapted by Pierre Collings and Kenneth Raisbeck. A feature which added hilarity to the comedy action was the witty titles introduced by Variety Jack Conway.

UPTOWN — "Resurrection," with Rod La Rocque and Dolores del Rio — United Artists. Class A. It is a long time since I have seen a picture which I liked as well as this one from every angle. Of course Dolores del Rio just walks away with its crowning glory, not because Rod La Rocque is not splendid in the part, but the sympathy goes to this peasant maid, who was made woman and outcast through the thoughtless lust of her lover. Dolores del Rio gives a most beautiful as well as forceful interpretation of Tolstoy's most appealing and powerful of woman characters. She is beautiful in her tragedy and tragic in her innocence, prophesying through this spirit the death and resurrection which was fated for her. Rod La Rocque as the poetic dreamer, Prince of Russia, was handsome enough to win any lady's heart, and again as the roue he did a fine piece of acting, carrying the illusion by a transformation of expression which even made his features become coarse. Rod is a gentleman Valentino, that is, Valentino a little more refined. In his redemption scenes, showing his love for the maiden to whom he has brought the agony of death, Rod La Rocque does big work. A choice bit was the introduction of Count Tolstoy, son of the world-famous Russian author, as the philosophic cobbler. The story "Resurrection" carries a sub-

lime moral, a story so human, so possible that we wonder if it is not a page out of the author's own life. He, too, tasted the "dregs" and came up resurrected for his service to mankind. The atmosphere, settings, and the cast, single and in their collective work helped Edwin Carewe.

SHEA'S HIPPODROME — "Outlaws of Red River," with Tom Mix — Fox. Class B plus. Tom in his usual dashing style as a Texas Ranger who joins a gang of bandits in order to "get them." The girl for whom Tom has been searching is discovered as the adopted daughter of the gang leader. She aids Tom in fighting the bandits; and when the other Texas Rangers join in for a "round up" the ring leaders of the gang are corralled. There is all the action and stunts which go with a Tom Mix Western; and a new stunt is the stage coach which Tom guides down a steep hillside, ropes attached to the wagon-tongue being the means of direction. William Conklin and Francis McDonald are the villainous villains, while Marjorie Daw is the girl for whom Tom has been searching and waiting. Lew Seiter did the direction, while the story was furnished by Gerald Beaumont.

LOEW'S — "Rookies," with Carl Dane and George K. Arthur — Metro-Goldwyn-Mayer. A Class A Comedy. Designed by intent and with intent to provoke laughter. It is a real slap-stick comedy centralized around the Citizens' Military Trainings Camps. There is "the lady of desire" who starts a feud between the hero of our story who is a "rookie," meaning a recruit, and the sergeant who is as tough as "What Price Glory," being a regular sergeant in the regular army; and not particularly patient with "Rookies," especially one who has had the audacity to become a rival in a race for love. George K. Arthur, who is the big hero of small stature and much love for the heroine, precipitates himself from one amusing and hilarious situation into another. The aeroplane pursuit of a captive balloon, in which is the heroine, is a thriller for the "Rookie" leaps from the plane to the balloon's netting and he and his heroine descend to safety by way of parachutes. Karl Dane is the burly sergeant, and his funniest contribution is his attempt to pre-

(Continued on Page 12)

EXHIBITORS ATTEND CONVENTIONS FOR INDIVIDUAL & COLLECTIVE GOOD

Trend Toward Bigger Theatres But Small-House-Public Existent

By RAY LEWIS

WHEN you step away from the producing angle and get into the real estate or land value territory, the theatre or territory associated with the exhibitors' power to function, you are getting into a financial kingdom again, and here the motivating impulse is: How can I save expenses; how can I show a profit increase; how can I protect my investment? Whatever field the exhibitor functions in, from a community angle, or otherwise, these are an offshoot, or vein, from this fundamental artery.

Financial Protection

The impulse which brings exhibitors together in convention is one of financial protection. First a protection of the individual for the individual. No exhibitor attends a convention to put himself out of business. He attends that convention so that he can arrange to remain in business profitably; and if Bill, or Jim, or John get the same protection he is glad that the organization he belongs to is able to do such good work.

Exhibitor vs. Exhibitor

It is also true that some exhibitors feel the Good Samaritan urge; they have a sufficient amount of world stuff to be willing to give up a little advantage so that an exhibitor under a disadvantage may be given a chance to make a living. I have seen some examples of this good fellowship between exhibitor and exhibitor; and plenty of examples where the quest for power, for self-riches, has made one man give to another fellow-man a cheap and dirty deal.

Charity Often Lacking

I have seen powerful exhibitors cut the ground from under the feet of exhibitors less powerful than they were; and those of lesser power keep cutting the ground from under the feet of the least of these, the little fellow, who was in truth just a small exhibitor making a living and glad of the same kind of an income which he would get in operating a grocery store and not a theatre.

Some big exhibitors, not only through important investments, but grown big through the intimate association of wealth, might be willing to

make sacrifices, but these following the line of progression have grown away from the problems of the less financially involved exhibitors, and having such big problems of their own they cannot get a perspective of the troubles of the smaller exhibitor. Most of the time they get a second-hand version of a situation, the trouble reported to them as too insignificant to bother with.

Solving the Problem

And now we come to the turning point, to a possible insight into the problem. The smaller exhibitor is not dealing today with big exhibitors, but with the banking system which is backing, or underwriting, or financing this Industry.

Every man has a right to be in business and to run his own business. The size of that institution does not interfere with the laws governing individual rights to trade.

The exhibitor realizes that the so-called big fellows have producer-distributing affiliations or produce themselves. They have heard each of these units say they had to develop this way in order to meet competition, in order to protect their investment, or give a reasonable guarantee of profit to their finance. The smaller exhibitor should also know that these men finance on the strength of having producing affiliations.

Mergers

The exhibitor has observed that these enterprises have merged in order to strengthen their security on product or distribution, they have affiliated so that each unit can have the benefit of an exchange booking system, for the public demand variety for their entertainment and the bankers demand stronger guarantees for loans.

What is the position then of the exhibitor who is out of this protective financial circle? It looks as if he is out of luck. Destined to remain a small fellow or destined to quit since the game is too tough for him to play in alone.

Trend Toward Bigger Theatres

The trend in the exhibition field is toward bigger theatres, more capacity, and presenting a more and more art-

istic utility. The public will follow the better equipped and more luxurious form of entertainment or relaxation. The public instinct is to make a good bargain. No exhibitor need worry about another exhibitor putting him out of business if he remains a fixture. The public will do that; he must step along, for the crowd which are moving forward are so financially strong, such fast-steppers, that unless you can fall into their gait, you are left behind.

What is to become of the exhibitor who cannot travel at this rate of speed? Is the Industry of motion pictures to permit him to perish? I say that the Industry of motion pictures has no control over the situation. The public are the arbitrators; and they decide according to what they get out of you for what they pay you.

It might be argued that the Industry is spoiling the public. The Industry realizes that motion pictures is no longer a novelty; it has to retain public favor by adding to its attractiveness, and as the public consume and digest what is offered to them they grow more hungry and more particular in connection with what they demand.

Small Producer Has Chance

Is there, then, no salvation for the producer and exhibitor who cannot meet the luxurious demands of the public, who wishes only to make a living, and has no ambition to become expansive?

The small producer has a better chance than the small exhibitor. He is in the creative field, and the standard of being great and small in this field is gauged by the greatness or the smallness of the merit in that which is produced. The most costly pictures have not always had the greatest success, but the exhibitor who wishes to stand still and be left alone will find trade and commerce, the growing forces of life, against him.

The small producer is not likely, having produced a masterpiece, to get the returns which a theatre-owning producer could secure for the same picture, had this unit produced it, but he will not die by the wayside; in fact, he will be encouraged to make another picture as good, for the biggest theatres, regardless of their affiliations, will buy what they can sell their public. It may be that the trademark will be absorbed by a bigger unit, but that part of the trademark

responsible for the creative, marketable product will be nurtured and supported; it will live; and that is all that life is interested in, the preservation of her forces which make a mark, which hit the bull's-eye.

Returning to the exhibitor, it appears that he stands within his rights to make a living. No one will argue this point, and now how can this living be reasonably secured for him?

Jesus said, "The poor ye have always with you." There will always be that class of humans whose taste is satisfied with less in life than others get through a lack of having the opportunity to test out the better things. It is in the experiencing of things that humans learn to discriminate and develop what we call "taste."

Little Theatres Necessary

These need their picture theatres where the price must be commensurate with the power to pay. The distributors having picked up all the big money they can with their product now begin to strip the cow, drain out the last few drops, which, totalled up, give a very important profit. Here is the plank upon which the smaller exhibitors may be able to save themselves from the waters of elimination, providing this education of culture, of better surroundings, which the Industry is teaching, does not take hold of this particular class.

No public money should be lost; no public contact should be cut off, for these people are the people who have the younger and future customers of motion pictures under their roofs; these are the people who become middle-class and patrons of better motion pictures. Cut off the motion picture contact from any group and the life of that group will develop another force from which it will receive its entertainment and recreation.

Having discovered the necessity for the existence and preservation of the smaller-priced theatre from this angle and the value of the last runs on a print, how can we sell the idea to the governing forces of our Industry?

(To be continued.)

Hoy Arbitration System Was Imperfect

In the issue of May 14th, we had an article dealing with Arbitration as discussed with Mr. Sol Raives, president of the T.O.C.C.

Through a typographical error we published a statement that the "Hays' System" at the beginning was imperfect. The reference in connection with same was to the Hoy System, from which the present system of Arbitration developed.

EXHIBITORS ADVISED NOT TO BITE AT MUSIC LICENSES

Strenuous efforts are still being made by the Canadian Performing Right Society, representing British music publishers and composers, to persuade theatre owners throughout Canada to take out licenses covering the British musical repertoire. So far as is known the cost of these annual licenses is 15 cents per seat. Hotels, steamships, dance halls, and other entertainment centres are also being feverishly canvassed with little if any success.

No theatre owner should be disturbed about this situation, according to the advice of the executive committee of the Musical Amusement Association. The test case of Canadian Performing Right Society vs. Regent Theatre, Toronto, which was won by the latter, has been before the Ontario Court of Appeal. The judgment has not yet been handed down, but the attitude of the five judges on the appeal leads us to conclude that the former judgment would be upheld. The counsel for the Regent Theatre was informed that it was not necessary that he should be heard in opposition to the appeal.

It is also reported that the Musical Amusement Association, which was formed through the efforts of Col. Cooper, Mr. J. C. Brady, Mr. Jerry Shea and Mr. Jack Arthur, is to be replaced by a "Musical Protective Association," which is to be incorporated. In this new organization the broadcasters, owners of hotels, annual exhibitions, and fall fairs will have representation as well as the theatre owners. Mr. N. L. Nathanson and Sir Henry Thornton are said to be the moving spirits behind this move, feeling convinced that the fight against excessive musical licenses is likely to be both prolonged and expensive.

TORONTO THEATRES

(Continued from Page 10)

sent a military front while on parade, during which period he has to combat a tendency to wiggle and twist for a nest of ants have been lodged where they can do the most good, by our hero. The story is by Byron Morgan and the direction by Sam Wood, who certainly has a sense of humour; and an instinct for contrasts and situations which are the root of laughter. Marceline Day was worth fighting for as the heroine.

PANTAGES — "The Notorious Lady," with Lewis Stone — First National. Class B. Good acting

Theatre Decoration

is next in importance to good pictures. You will get "bigger houses" if the public find in your Theatre that harmonious atmosphere of restfulness necessary for complete relaxation. Entrust the decoration of your Theatre to

J. O. DOUGALL

Theatre Decorating Specialist

292 Borden St.—TRinity 3794—Toronto

and good direction help the story considerably which is all about a wife who ruins her reputation in an endeavour to save her husband from a murder conviction. The husband believes in the guilt of his wife and leaves for the diamond mines of South Africa. The wife follows, establishes a faith in her innocence and all's well that ends well. Lewis Stone and Barbara Bedford as the leads are convincing and sincere in their work, a good bit of acting was done by Ann Rork as a native girl. King Baggot who directed, injected plenty of action into this picture which should make it interesting.

Last Minute News

Mgr. Laqueux, Parish priest of St. Roch, representing His Grace, Mgr. Rouleau, Archbishop of Quebec, testified at Montreal Commissions' investigation, and his evidence proved that the Roman Catholic Church was strongly opposed to the opening of theatres on Sundays and to children's admittance to motion picture theatres.

Bernard Devlin, K.C., interrogating witness could not get him to state that attending theatres on a Sunday was a mortal sin according to Canon Law.

Mgr. Legueux testified that he and several of his confreres caused petitions to be distributed in the parish of St. Roch and that seventeen thousand names were registered against Sunday shows and the admission of children. Mgr. Laqueux is against pictures as they are at present.

Omer Fleury, President of the Council of National Unions stated that in 1921 his Council adopted a resolution favoring the operation of movies on Sunday. He believed it was the only day the working people could go to a show. In relation to the children's question, President Fleury was in favour of the present existing laws regulating children's attendance.

Sir Esme Howard, British ambassador to the United States, defends British protective measures to foster British Film Industry. He was the speaker at a luncheon at Los Angeles.

September is the date for a hearing of the charge against Ameen Lawand of the Laurier Palace Fire tragedy.

Film Board Moves Throughout Canada

Mrs. T. R. Ginsberg resigns as Executive Secretary of the Winnipeg Film Board and is succeeded by Mr. Herbert Andrews, barrister. The new Executive-Secretary of the Calgary Board is Mr. J. A. Harry Millican, also a barrister.

Mr. H. Cass of Regal Films has transferred his membership from the Winnipeg Film Board to the Calgary Board. Mr. T. Gould replaces Mr. Cass on the Winnipeg Board.

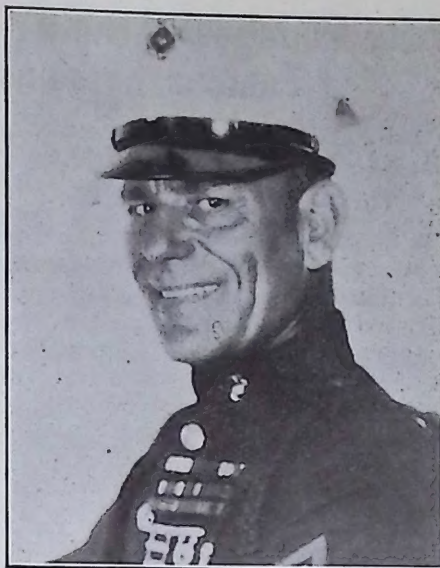
Mr. R. J. Appleton, Educational, has transferred his membership from the Calgary Board to the Vancouver Board. His place in Calgary is taken by Mr. F. H. Fisher.

Colonel Cooper, General Superintendent of Canadian Film Boards, and Mr. G. O. Burnett, General Secretary, will attend the Film Boards convention at French Lick Springs during the week of May 30th.

The Film Boards were represented at the Dominion Fire Prevention Convention in Ottawa on May 5th and 6th by Colonel Cooper. The provincial fire marshals who were present all agreed in congratulating the Film Boards on their fire prevention work and especially the constant attention to fire drills.

Jannings Learning English

Newspaper reading is the best way to learn the English language, according to Emil Jannings, German motion picture actor who is now in Hollywood playing in his first Paramount starring picture, "The Way Of All Flesh." Jannings reads two Los Angeles papers daily, and insists that English be spoken around him.



Lon Chaney as he appears in "Tell It To The Marines," Metro-Goldwyn-Mayer's huge success.

EDUCATIONAL HAVE STRONG LINE-UP OF STARS

Educational will have an exceptionally strong line-up of star personalities in 1927-28, with six outstanding star comedians and many other comedy players of great popularity. Lupino Lane, Lloyd Hamilton, "Big Boy," Dorothy Devore, Johnny Arthur and Larry Semon are the six big favorites who soon will start making new series. Lane, Hamilton, "Big Boy," Miss Devore and Semon will appear in star series bearing their own names while Arthur will be featured in Tuxedo Comedies.

FOR SALE

Wurlitzer and Band Organ Orchestra, complete, in good working condition, suitable for theatre or dance hall. Cost \$2,800, sell for \$800.

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"Clancy's Kosher Wedding"

Rex Lease is rapidly acquiring a reputation as one of the most versatile of screen players.

The F. B. O. player this week donned the blue uniform of the fire-fighting brigade as one of the principals in the cast of "Clancy's Kosher Wedding." Only last week he completed his reporter role in "Not For Publication," and previous to that he played the "menace" in the garb of a hard-boiled gangster in "Moulders of Men."

George Sidney is featured in "Clancy's Kosher Wedding," which is a Jewish-Irish medley of conflicting ambitions. Gil Pratt is directing and Will Armstrong, Ann Brady, Mary Gordon, Sharon Lynn and Ed Brady have important roles.

Adolphe Menjou is starring in Ernest Vajda's story "The Head Waiter" for Paramount. H. D'Abbadie D'Arrast will direct.

AHEAD AGAIN

Toronto's latest and finest Suburban Theatre, The Eastwood, 1100 seats, recently opened with De Luxe Motiographs with Reflector Arcs, Cont-El-Arc Generator Set and Brenkert De Luxe Spot Lamp.

And There Are More Coming

Just Off the Press

Richardson's "Hand-Book of Projection," 5th Edition, two volumes. The finest work published for everyone around the theatre. Get your copy NOW. Postpaid \$7.00.

THE COLEMAN ELECTRIC CO., 258 Victoria Street, Toronto, Ont.

Raymond S. Peck Reported Seriously Ill

Raymond S. Peck, director of the Canadian Government Motion Picture Studio, Ottawa, is a patient in Ottawa Civic Hospital with a serious illness. According to Dr. J. H. Alford, his physician, the condition of Mr. Peck is critical.

Mr. Peck's health had not been of the best for some weeks and he collapsed following the recent death of his mother at Chatham, Ontario. Mr. Peck hurried to Chatham from the spring convention of the Society of Motion Picture Engineers in Virginia, of which he is a prominent member. He returned to Ottawa after the passing of his parent and then became suddenly ill.

Mr. Peck formerly was a film exchange manager in Toronto and Montreal, is prominent in Rotary, Y. M. C. A. and musical circles in Ottawa, and is known to all film men in Canada. Only a few weeks ago he had returned from an extended business stay in Los Angeles, Calif. Dr. Alford declared on May 14 that there was hope for his ultimate recovery.

During his illness, the activities of the Government studio at Ottawa are under the direction of Frank Badgley, assistant director.

E. B. Granville Mgr. Empress, Kemptville

Premier Theatres, Limited, operating a chain of moving picture theatres in Eastern Ontario and the Ottawa Valley, has relinquished the Empress Theatre at Kemptville, Ontario, and E. B. Granville, manager, is now the proprietor of the house.

The Empress Theatre sprang into prominence during the Ontario political campaign last fall when a "reformer" from Montreal addressed an audience at Kemptville in opposition to the proposed re-introduction of liquor sale in Ontario. He used a series of pictures allegedly showing vice conditions in Montreal as a horrible example but the views were seized by the Kemptville police because they had not been censored by the Ontario Board of Moving Picture Censors. And Ontario has the liquor once more also.

Francais, Ottawa, Pay F. B. O. One Hundred

Film Booking Offices of Canada, Limited, Toronto, has been given an award of \$100 against Donat Paquin and Harry O'Regan of the Francais Theatre, Ottawa, by the Joint Board of Arbitration at Toronto, it is announced. The dispute arose over a cancelled play-date and refused shipment.

Fifty Countries Attend At Famous Sessions

Three International Conventions To Be Held — New York—Chicago—Frisco.

A production program surpassing all previous records — the public's film diet for an entire year — was announced by Jesse L. Lasky, vice president in charge of production, at three international conventions of executives, and staff members of the Paramount Famous Lasky Corporation which were held in New York, Chicago and San Francisco.

The announcement by Mr. Lasky revealed Paramount's plans for the production of "short features" including comedies, novelties and the Paramount News. The latter will make its appearance in the late summer. One hundred and fifty camera correspondents in all parts of the world will contribute to the latter.

Many of the foremost stars, players and directors of the screen will be represented in the new season's group of attractions, on which production is now far advanced.

Among the stars whose pictures are scheduled for release during the coming 12 months are: Clara Bow, Thomas Meighan, Emil Jannings, Harold Lloyd, Fred Thomson, Richard Dix, Eddie Cantor, Esther Ralston, Pola Negri, Bebe Daniels, Florence Vidor, Adolphe Menjou, W. C. Fields, Gary Cooper, Wallace Beery, Raymond Hatton, Chester Conklin, George Bancroft, Raymond Griffith, and others.

The directors producing specials and the pictures of these players are: Gregory La Cava, James Cruze, Eddie Sutherland, Clarence Badger, Rowland V. Lee, Victor Fleming, Joseph Von Sternberg, John Waters, Dorothy Arzner, Monte Brice, H. D'Abbie D'Arrast, Wallace Fox, Ernest Lubitsch, Luther Reed, Arthur Rosson, Richard Rosson, Malcolm St. Clair, Mauritz Stiller, Erich von Stroheim, Frank Tuttle and William Wellman.

Between 400 and 500 production and sales representatives attended the three conventions. The foreign delegation represented over fifty countries.

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COSTELLO SISTERS CAST IN WARNER PICTURE

For the first time in their careers as screen actresses the Costello sisters, Dolores and Helene, will appear together in the same picture. This will be in Warner Bros.' production of the David Belasco stage hit, "The Heart of Maryland" which is to be started on the coast shortly.

Dolores Costello will play the star role in "The Heart of Maryland," bringing to the films the same characterization made famous behind the footlights by Mrs. Leslie Carter. Helene Costello will have a featured part in her sister's supporting cast.

Although the Costello girls were discovered and signed to contracts simultaneously by Warner Bros., they have never before been selected for the same picture. They have, however, appeared together on the stage. It was their act in George White's Scandals in which they first attracted the Warners' notice as potential screen material.

Franklin Brings Godiva Story From New York

J. M. Franklin, manager of B. F. Keith's Theatre, Ottawa, Ontario, returned on May 13 from a trip to New York where he spent a week in looking over coming attractions. Joe brought back with him the story about the press agent who staged a Lady Godiva stunt in Times Square. A great crowd gathered to see the horse.

Two members of the staff of the Fox Film Corporation were members of the Trojan Basketball team, which played in Windsor, Ontario, recently. Leslie Kerr and Henry Hollies made the trip and also spent a day at Niagara Falls.

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Round About the Studios



Mary Astor, First National feature player, will next be seen in "The Sunset Derby."

Gwen Lee, one of Metro-Goldwyn-Mayer's comeliest blondes, has been given an important part in Norma Shearer's new starring vehicle, "Liberty Bonds," according to an announcement from the studio last week. Miss Lee is the second player selected in support of the star for the new film, which Monta Bell will direct. Lawrence Grey, now playing in "The Calahans and the Murphys," was chosen last week for a prominent role in "Liberty Bonds."

Reed Howes, athletic young leading man, has finished his featured role in support of Clara Bow in her new Paramount starring picture, "Rough House Rosie."

Luther Reed, Paramount director, was formerly ships' news reporter for the New York Herald. He is now directing Florence Vidor's next starring picture, "The World At Her Feet."

Heading a company of 80 people, Tom Tyler, F. B. O. western star, left Los Angeles this week for Lone Pine in the high Sierras of California.

Supporting Tyler in the starring role in "Splitting the Breeze," and with him on location, is a splendid cast which includes Peggy Montgomery, Harry Woods, Barney Furey, Tom Lingham, Barbara Starr, Red Lennox and Al Heauston.

Not unlike his stage characterizations in "Lilliom" and "Peer Gynt" is Joseph Schildkraut's role in "His Dog" which is now in production at the De Mille studio.

Following the personal triumph of Billie Dove in First National's "An Affair of the Follies," after its premiere at the New York Strand Theatre, praise for the performance of this lovely actress in her first big picture has been reaching First National from theatres all over the country.

Miss Dove has been signed under a long term contract by First National and will start work on her first starring vehicle entitled "American Beauty," shortly.

Consistent with his policy of engaging youthful artists as additions to the roster of featured and stock players, John McCormick, general manager of West Coast production for First National Pictures, announces the signing of Virginia Lee Corbin to a long-term contract.

Until recently known as a child actress, Miss Corbin, now grown up, appeared last year with tremendous success in two First National Pictures: "Ladies at Play," made at the Burbank studios and "The Perfect Sap," an Eastern production.

William Austin, one of the most promising of the younger screen players, has been signed to play a featured supporting role in "Silk Stockings" the forthcoming Universal-Jewel starring Laura La Plante, it was announced. Actual production started this week.

Wesley Ruggles will direct the picture, which is an adaptation of the stage play by Cyril Harcourt. Otis Harland is one of the principals in the cast.



Marion Davies, attractive Metro-Goldwyn-Mayer star, appearing in "Tillie the Toiler."

Big Bill Blaisdell is cast in the role of the village blacksmith in "No Sparking," the new Educational-Jimmie Adams Comedy. The comedy villain who has been playing in such productions as "Dodging Trouble" and "Have Courage," Christie-made pictures, has one of his best characterizations as the mighty smithy in this laugh treat.

Otto Brower is to be Dorothy Arzner's assistant while Paramount's only woman director is making "Ten Modern Commandments," Esther Ralston's latest starring vehicle.



Scene from "What Every Girl Should Know," a Warner release, starring Patsy Ruth Miller.



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